

## Ask Curb On 35 Mm. Itinerants

### Fair Biz Code Issued by MGM

A 19-point code for fair business dealings with its customers has been announced by MGM through William F. Rodgers, vice-president and general sales manager. MGM product is distributed in Canada through Regal Films, of which Henry Nathanson

(Continued on Page 7)

### Atomic Bomb Film Made by 20th-Fox

Twentieth Century-Fox has completed a full length feature film on the development of the Atomic Bomb. Titled "The House on 92nd Street," it tells how the American FBI guarded the greatest of all war secrets.

Lloyd Nolan, William Eythe, Signe Hasso and Leo G. Carroll are featured in the picture and most of the other roles are re-enacted by FBI agents.

### Distribs Considering Steps To Again Restrict Growth

Objections to the increased operations of 35 mm. itinerant motion picture exhibitors, particularly in Quebec, are being considered by those interested and it is likely that measures to restrict their activities will be agreed on in the near future. Although the total is small under the present definition of that field, the growing activity of this type of operator represents, to a certain degree, a resurgence.

In 1935 there were 301 places in Canada in which 35 mm. films were being shown by licensed itinerants. These operators carried their equipment from hall to

(Continued on Page 4)

### Ontario Indies Found Co-Op

Ontario exhibitors, mainly members of the Independent Motion Picture Exhibitors Association, have formed a book- ing and buying co-operative.

William Weiss will have charge of the organization and he will be assisted by Joe Meyers. Both were formerly with Odeon Theatres of Canada.

It is understood that more than 20 theatres have already subscribed to membership and will purchase their films through the co-operative, a powerful beginning.

### Hays Office Will Limit Crime Pix

Production of crime films will receive closer attention from the Hays Office and restrictions will be applied when deemed necessary, it was made known recently.

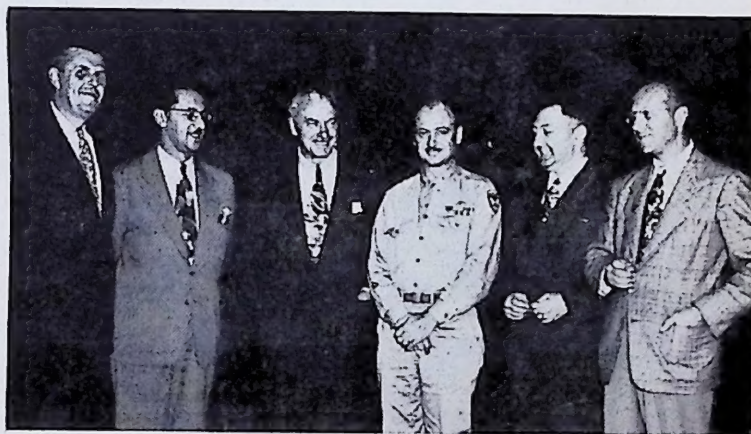
One producer received a letter from Joseph I. Breen, Pro-

(Continued on Page 4)

### Rogers in Montreal

Roy Rogers, Republic's King of the Cowboys, will be in Montreal, September 23 to 30, as the star of a rodeo at the Forum.

### George Lait Welcomed



At the luncheon tendered Major George Lait, INS correspondent and friend of the late Ernie Pyle. Pyle's writings were the material from which "G. I. Joe" was made. This scene is at the Royal York Hotel, Toronto.

Left to right Frank Fisher, Odeon Theatres; Charles Chaplin, United Artists Canadian division manager; Clare Appel, Odeon Theatres; Major George Lait, 11th Division Airborne Troops; Stanley Gosnell, manager, Uptown Theatre, Toronto; and Raoul Auerbach, 20th Century Theatres.

## Films Help Denazify German POW Here

Motion pictures are being used by the Canadian Government in an effort to give German prisoners in the Dominion some insight into the ways of democracy and in an attempt to combat their Nazi ideology. This is apparent from recent Government information that the captives are being shown films which are chosen for their cultural and educational value and with a view to presenting life in the democratic countries in the most accurate and favorable light.

These film programs are arranged by the YMCA War Prisoners Aid.

Canadian Film Weekly queried Colonel H. N. Streight, director of Prisoners of War for the Department of National Defence,

(Continued on Page 4)

### Holiday Midnight Shows Permitted

York Township Council has amended the by-law governing operation of theatres for midnight performances to grant permission for the holding of midnight shows before holidays.

Councillor Charles Cashman helped win permission by pointing out the lack of a total ban in Toronto and asking for the same regulation.

### O'Hara, Bendix Star

The song-title "Sentimental Journey" will be used by 20th Century-Fox as the name of a movie co-starring Maureen O'Hara and William Bendix.

### MGM's Award

MGM has been awarded a medal by Parents Magazine for "Anchors Aweigh" as the movie of the month for family audiences for August.

AN EXCITING PSYCHOLOGICAL DRAMA OF LOVE AND INTRIGUE!  
**JEALOUSY** Starring John Loder, Jane Randolph with Karen Morley, Nils Asther.  
 Distributed by EMPIRE-UNIVERSAL FILMS LIMITED.  
 A REPUBLIC PICTURE WITH PLENTY BOX OFFICE LURE.



Memo to Ben Geldsaler:

You were sure right when you  
picked this one for a winner —  
— lookit those grosses in  
the U. S.!! Cordially,

Haskell W. Masters

P.S.: Opened strong  
at Hamilton's Capitol  
in 1st Canadian  
Showing!

H. W. M.



BARBARA  
**STANWYCK** • DENNIS  
**MORGAN**  
THAT DOUBLE-TROUBLE DAME AND THAT 'GOD IS MY CO-PILOT' GUY!

**MAS**  
**IN CONNECTICUT**

**WARNER PICTURE**  
**TERRIFIC ONE!**

CO-STARRING

**SYDNEY** (Fat Man)

**GREENSTREET**

REGINALD GARDINER • S. Z. SAKALL • ROBERT SHAYNE  
Screen Play by Lionel Houser & Adele Commandini From an Original Story by Aileen Hamilton

Produced by WILLIAM JACOBS • Directed by PETER GODFREY



## Nob Hill

with George Raft, Joan Bennett, Vivian Blaine

20th-Fox 95 Mins.  
 LAVISH TECHNICOLOR MUSICAL IS LUSTY ENTERTAINMENT CERTAIN TO DRAW HEAVILY.

In "Nob Hill" 20th-Fox has added another to its imposing list of sumptuous, eye-filling Technicolor musicals devised to capture the popular fancy. Vividness, gusto, excitement and a fierce sense of life combine to give the film a claim to public attention. Under the supervision of Andre Daven the picture parades a wealth of production values that are definitely boxoffice. Not the least of the picture's attractions is an abundance of music reflecting the lusty spirit and gay abandon of the San Francisco of the turn of the century.

This tempestuous tale of life and love on the Barbary Coast is an old one that has been dulled by time and repetition. Fortunately 20th-Fox has produced it in a manner that takes some of the curse off it. The yarn tells of the owner of the Barbary Coast's top gay spot who momentarily forgets his affection for his star entertainer to sample love with a Nob Hill beauty. The guy soon finds himself beyond his depth and returns to the faithful gal of the Barbary Coast. The Wanda Tuchock-Norman Reilly Raine screenplay never leaves the audience in doubt as to how the plot will turn out.

Fast and punchy direction has been contributed by Henry Hathaway. The photography of Edward Cronjager is one of the film's biggest assets.

George Raft and Vivian Blaine are the Barbary Coast lovers, Joan Bennett being the Nob Hill gal. Peggy Ann Garner adds a touching note as a homeless Irish lass befriended by Raft and Miss Blaine. Highly decorative as well as competent—that's Miss Blaine.

CAST: George Raft, Joan Bennett, Vivian Blaine, Peggy Ann Garner, Alan Reed, B. S. Pully, Emil Coleman, Edgar Barrier, George Anderson, Joe Smith and Charles Dale, Don Costello, Joseph J. Greene, J. Farrell MacDonald, Three Swifts, William Haade, Mike Mazurki, George E. Stone, George McKay, Beal Wong, George T. Lee, Frank McCown, Veda Ann Borg, Robert Creig, Charles Cane, Helen O'Hara, Dorothy Ford, Arthur Loft, Nestor Paiva, Paul Everton.

CREDITS: Producer, Andre Daven; Director, Henry Hathaway; Screenplay, Wanda Tuchock, Norman Reilly Raine; Based on story by Eleanor Griffin; Cameraman, Edward Cronjager; Songs, Jimmy McHugh.

DIRECTION, Good. PHOTOGRAPHY, Fine.

## Counter-Attack

with Paul Muni

Columbia 90 Mins.  
 WAR PICTURE IS STRONG DRAMATIC STUFF: BITINGLY PRODUCED AND DIRECTED.

A heavily dramatic film has been fashioned from the play "Counter-Attack," which Janet and Philip Stevenson derived from a Russian source. With no ray of lightness to relieve the darkness of its mood, the production can hardly classify as entertainment of wide popular appeal. The film is to be recommended principally for those who like their drama good and strong.

Tellingly produced and directed with force and bite by Zoltan Korda, the picture makes good use of suspense to put its story over. The film manages to hold the interest engaged for most of the way and possesses much action that is gripping.

What marquee strength the film has centers in the Paul Muni name. The actor has the role of a Soviet paratrooper who, with a girl guide (Marguerite Chapman) finds himself trapped in a cellar with a group of Nazi soldiers when enemy guns attempt to prevent him and a group of buddies from getting information on the concentration of German troops preparatory to the launching of a counter-attack by the Russians. How Muni contrives to worm the vital information from the Nazis while fighting against sleep comprises the burden of the film.

Muni performs forcefully. Miss Chapman, the only woman in the cast matters little in this instance.

CAST: Paul Muni, Marguerite Chapman, Larry Parks, Philip Van Zandt, George Macready, Roman Bohnen, Harro Meller, Erik Rolf, Rudolph Anders, Ian Wolfe, Frederick Giermann, Paul Andor, Ivan Triesault, Ludwig Donath, Louis Adlon, Trevor Bardette, Richard Hale.

CREDITS: Director, Zoltan Korda; Screenplay, John Howard Lawson; Cameraman, James Wong Howe; Film Editors, Charles Nelson, Al Clark; Art Directors, Stephen Goosson, Edward Jewell. DIRECTION, Good. PHOTOGRAPHY, Good.

## Lady On a Train

with Deanna Durbin

Universal 93 Mins.  
 MELODRAMA WITH LIGHT STRETCHES AND LOTS OF ACTION, DEPENDS MOSTLY ON CAST NAMES.

"Lady on a Train" finds Deanna Durbin a little out of place as the heroine of a melodrama that gives her small opportunity to exercise that part of her talent that has won her popularity. More music and less melodrama would have shown Miss Durbin to better advantage and would have made the production a far more entertaining one. This handicap is overcome to a large degree by the boxoffice value of Miss Durbin's name, plus those of Edward Everett Horton, Ralph Bellamy and several others.

The film must lean heavily not only on the three song numbers executed by Miss Durbin, two of which are "Silent Night" and Cole Porter's "Night and Day," but on some light stretches in which Horton is the principal dispenser of mirth. The swell production accorded the story by Producer Felix Jackson also will help make the film acceptable to the average patron.

The picture has a loose and rambling script by Edmund Beloin and Robert O'Brien, full of confusion and lacking in conviction. The film, based on a Leslie Charteris yarn that is basically sound, has Miss Durbin as an amateur sleuth who tries to solve the murder of a wealthy man at the risk of her own safety.

Charles David's direction is swift, so that there is no lack of action.

CAST: Deanna Durbin, Ralph Bellamy, Edward Everett Horton, George Coulouris, Allen Jenkins, David Bruce, Patricia Morrison, Dan Duryea, Maria Palmer, Elizabeth Patterson, Samuel S. Hinds, William Frawley, Jacqueline de Wit, Thurston Hall, Clyde Fillmore, Ben Carter, Mary Forbes, Sarah Edwards.

CREDITS: Producer, Felix Jackson; Associate Producer, Howard Christie; Director, Charles David; Screenplay, Edmund Beloin, Robert O'Brien; Based on story by Leslie Charteris. DIRECTION, Okay. PHOTOGRAPHY, Good.

## The Story of G. I. Joe

with Burgess Meredith, Robert Mitchum  
 UA-Cowan 109 Mins.

ERNIE PYLE BOOK CONVERTED INTO NOTABLE FILM DOCUMENT IMPRESSIVELY PRODUCED.

In "The Story of G. I. Joe" Lester Cowan produced one of the few genuine accounts of fighting men to come out of this war. Hollywood has not turned out many war pictures to match the screen version of Ernie Pyle's book for honesty, conviction and realism. Here is a war film that rings true, that shuns the phony heroics so common to entertainment pictures of its class, that impresses one with its simplicity and its straightforwardness.

The production is shot through with the humanity and warmth that characterized Pyle's war-front dispatches on G. I. Joe. Humor and tragedy march together in this eloquent and moving account of American soldiers face to face with death. It is a film with many emotionally disturbing scenes—scenes that hold you with the validity of their drama.

The picture, which sticks so close to truth as to take on the quality of a documentary, is an atmospheric masterpiece. The devastation of war has been so skillfully reproduced that you could swear you were looking at the real thing. There isn't much of the appearance of make-believe about "The Story of G. I. Joe." Especially is this true of the Italian sequences.

There is little of formal plot or story. The offering is merely an informal account of how soldiers live and die, of their hopes and aspirations, of what makes them tick. As a study of men under fire the film is notable indeed.

Burgess Meredith plays the famous correspondent exceptionally well. Robert Mitchum as a captain who dies in the Italian campaign presses him closely for acting honors.

William A. Wellman has directed with force and feeling.

CAST: Burgess Meredith, Robert Mitchum, Freddie Steele, Wally Cassell, Jimmy Lloyd, Jack Reilly, Bill Murphy.

CREDITS: Producer, Lester Cowan; Associate Producer, David Hall; Production Manager, Ray Heinz; Director, William A. Wellman; Screenplay, Leopold Atlas, Guy Endore, Philip Stevenson; Based on book by Ernie Pyle.

DIRECTION, Fine. PHOTOGRAPHY, Good.



## Hays Office Will Limit Crime Pix

(Continued from Page 1)

duction Code Administration director, asserting, "It is our considered opinion that such a story (of the gangster type) definitely could not be approved by us."

The "Dillinger" film, with its highly colored exploitation and success at the boxoffice, was particularly bothersome to the Hays office, which received adverse reports from Parent-Teacher and civic groups, women's clubs and censor boards throughout the country.

The Hays office stressed that there has been no change in the Production Code and no new policy setup, although, to quote Breen's letter, "... we are advised that the board of directors of our association in New York is considering at this time the banning of any further gangster stories."

The letter continues, "We, of course, have no information as to this latter point at this time. But it is something your company should have in mind before embarking on a story of this sort."

The Production Code can be changed only by the MPPDA board of directors. This is virtually never done, because the code is so basic. However, taking cognizance of the situation, the code administrators have made it a point to caution "very strongly" all studios considering making such pictures.

The success of the Monogram-King Brothers "Dillinger," a comparatively cheap picture to make, has led several other indies to submit similar themes for Hays office approval.

**FOTO-NITE**  
NOVEL  
ENTERTAINING  
BUILDUP GOOD WILL  
CREATES NEW PATRONAGE

### Here Is What Foto-Nite Does!

Rio, Sudbury started July 17th—triple average business. Radar, Deseronto started August 14th—triple average business. Stanley, Stouffville started August 15th—triple average business.

**What more proof do you need that Foto-Nite is a great Box Office attraction?**

Write, wire or phone today to our nearest Branch Office for further details regarding Foto-Nite.

## Ask Restrictions On 35 Mm. Itinerants

(Continued from Page 1)

hall and their success was regarded by the rest of the industry and by the provinces as a threat to safety. The industry also considered that they were hindering growth in the number of permanent situations, always subject to Provincial inspection according to theatre standards of safety.

Some provinces passed a law requiring all places of exhibition to have a projection machine on the premises at all times and the

hibition, there have been many demands that they operate in places in which aisles and exits are good enough to serve in case of panic.

The distributors feel that they would rather see present-day itinerant exhibition confined to the 16 mm. section, rather than have two kinds of exhibition in the field of standard-sized film.

Among the factors which led to restrictions in 1935 by the distributors were bicycling of films

### 35 MM. ITINERANT OPERATION

YEAR	LICENSES	DAYS	ADMISSIONS	RECEIPTS
1943	11	1,562	230,676	\$78,153
1942	12	1,444	205,360	55,050
1941	11	1,650	97,035	27,114
1940	9	769	69,878	18,567
1939	11	1,044	96,931	26,782
1938	11	—	91,804	28,754

In 1936 and 1937 the government report lumped all 16 mm. and 35 mm. Itinerants together. In 1936 44 Itinerants grossed \$132,800 for 502,653 admissions and in 1937 39 grossed \$78,300 for 408,813 admissions. It is interesting that five more operators in 1936 than in the year following made a difference of \$54,500. In 1937 there were 88 more theatres than in 1936 and business was up by about \$3,000.

distributors restricted generally the sale of product to those who, under compulsion or no, observed the ruling.

The move showed remarkable results and changed the definition of the itinerant to something between the house-to-house camera hauler and the regular theatre. Being forced to locate a machine permanently, the itinerant invested some money in giving the hall the character of a theatre and greater safety became a fact. When the itinerant was through in a one-night stand, he removed the soundhead and took it to the next. Because of the restriction and the new interpretation, 1936 saw 200 permanent theatres added to the Canadian total.

Itinerant 35 mm. operation, under the old definition, took a sharp drop and it was not long before 16 mm. exhibitors, using non-inflammable film, came into the picture. These have also increased greatly since then, a number operating circuits. Since they have become a factor in ex-

(unauthorized exhibition), which were returned late and in poor condition from bad handling. Since many places were not fitted for exhibition, it was feared that fire or accident would lead to adverse legislation. No objections have been registered from a standpoint of competition with regular theatres.

W. P. Covert, IATSE organizer in Canada, stated that he disapproved of present itinerant exhibition as being in the hands of unregulated and unqualified projectionists. Such projectionists in Ontario must have the same qualifications as those working in theatres, according to O. J. Silverthorne, chairman of the Theatre Inspection Branch of the Ontario government. Portable 35 mm. equipment cannot be used without a special permit and two operators must be present. It is demanded that a third act as a watchman during the performance in some cases, and local fire officials are notified of the performance.

### Fire Breaks Out at Russell, Glace Bay

Fire broke out recently at the Russell Theatre, Glace Bay, N.S., 15 minutes before the afternoon program was scheduled to start.

The Russell is a 900-seat theatre owned by Mrs. M. Nolan and leased to Weiner & Green for independent operation.

### Redbook's August Pic-of-the-Month

Redbook Magazine has chosen 20th Century-Fox's "And Then There Were None," as the picture-of-the-month for August.

Barry Fitzgerald and Walter Huston head the cast and the picture was produced and directed by Rene Clair.

## Help Denazify Germans Here

(Continued from Page 1)

and Colonel Pender, director of Psychological Warfare, for detailed information but drew a general reply from the former and none at all from the latter. Queries were by mail. What purpose there is in secrecy is hard to fathom, unless those in charge of the program prefer to avoid a possible controversy over methods and results.

In the USA it was recently announced by the War Department that the army is carrying on a reorientation program among Nazi prisoners through the use of newspapers, books, pamphlets and lectures, as well as films, all for the purpose of counteracting Nazi doctrines.

It is likely that the movies being shown to prisoners in Canada is part of a similar overall program of reorientation.

Nazi atrocity films were among those recently shown to more than 8,000 prisoners at Lethbridge, Alberta, and it has been reported that after seeing them the general feeling among the captives was that the pictures were false propaganda. Some of them insisted that no German would commit such atrocities and others maintained that the scenes were taken in Russian concentration camps.

The present American film program for war captives was started in September, 1944, and one of the first efforts was an attempt to break down racial prejudices with the showing of such pictures as "Dr. Ehrlich's Magic Bullet" and "The Life of Emil Zola."

Many anti-Japanese films have been shown to German prisoners in the USA with stress on pictures showing American units in action in the Pacific. Included in the anti-Jap category the PW's have seen "Thirty Seconds Over Tokyo," "The Purple Heart," "Gung Ho" and "Objective Burma."

Prisoner of war movie programs in the USA, using 16 mm. films, include one feature, a newsreel and a documentary or industry short. An admission price of 15 cents is paid by the captives for each program they attend and major distributors receive 33 1/3 percent of the box-office gross.

All of the major film companies with the exception of Warners allow the War Department to select any of their pictures for the prisoner of war program. Warners has its own committee to pass on army requests and turn down those which it believes to be pure entertainment,



Universal Presents

RADIO'S COAST-TO-COAST  
MIRACLE SHOW...

becomes THE TOAST OF  
THE SCREEN!

Starring the rollicking trio of  
"That's The Spirit"

JACK OAKIE  
PEGGY RYAN  
JOHNNY COY

# ON STAGE EVERYBODY

BASED ON THE FAMOUS BLUE NETWORK PROGRAM...

JOHNNY COY...  
dancing sensation of  
"Bring On The Girls"

Plus the 10 terrific stars of the  
nation's hit radio show!

JUNE BRADY • GEORGIANA BANNISTER  
BILLY USHER • EDDIE (Strawberry) RUSSELL  
JEAN HAMILTON • BOB HOPKINS  
BEATRICE FUNG OYE • ILENE WOODS  
RONNIE GIBSON • CYRIL SMITH

with OTTO KRUGER JULIE LONDON  
ESTHER DALE WALLACE FORD  
and The KING SISTERS

Songs

"STUFF LIKE THAT THERE"

"TAKE ME IN YOUR ARMS"

"DANCE WITH A DOLLY"

"THE ONE I LOVE BELONGS TO SOMEBODY ELSE"



## YOUTH...CHARM...LIFE AND LAUGHTER ON THE LOOSE

THIS PICTURE HAS DEMONSTRATED AN UNPRECEDENTED POWER  
AT THE BOX OFFICE WHEREVER SHOWN

Distributed By Empire-UNIVERSAL Films Ltd.





### **Fox' 'Junior Miss' Family Comedy**

"JUNIOR MISS," produced by 20th Century-Fox, is a movie as timeless as Christmas and as up-to-date as the latest jive. There are no restrictions to its audience appeal.

Peggy Ann Garner, Allyn Joslyn, Michael Dunne and Faye Marlowe play the main roles in the film, which tells the story of a 13-year-old girl trying to take her place in an adult world.





# Fair Business Code Issued by MGM

is the head. Because of the WPTB regulations, some of the points do not have direct application to business methods here. However, we reprint the entire code and the exhibitor may decide those points which will benefit him.

1. If we make a mistake in designating a picture in a bracket higher than justified by results, it is not necessary or expected that our customer be required to ask for an adjustment in terms, but when called to our attention with the supporting facts, and they must be facts, we will reclassify the picture in the bracket where it rightfully belongs.

2. There is no policy in our company that prevents one of our top bracket pictures being reclassified even to the balance or lower bracket, if that is the proper classification based on results at that theatre.

3. We intend to retain our right of designation as there is no other means we know of to intelligently price our merchandise.

4. We intend to continue to sell on the sliding scale; that this basis is considered by us and by thousands of our customers as being a fair method of dealing.

5. We will, where justified, change the unit figure if results on record disclose a hardship, and by hardship I mean either a loss, or a minimum of profits to the theatre on pictures of ours played on this basis.

6. We recognize the effect because of shifting populations, industrial inactivity and other reasons, in some small localities, on some of the subsequent runs, and I mean later runs in cities and small towns, and are prepared in such situations to adjust our terms to meet present-day business levels. In such situations we are prepared to forego so-called preferred time in exchange for what our managers consider its equivalent in the way of midweek playing time. In such instances it can be incorporated in the contract with our customers as optional.

7. This is a matter of negotiation between our representatives and our customers and in our desire to help in specific situations which need help it is not to be considered that we are going to forego entirely preferred time, because, to the contrary, we expect to continue to seek and we hope to get our pictures played under the most favorable circumstances. But we do want to do everything in our power to assist deserving cases.

8. We deplore the thought that exhibitors must come, as they

## Some Points of Code Issued by W.F. Rodgers, Vice-President and General Sales Mgr., Would Fit Into Canadian Dealings

(Continued from Page 1)

cite it, with "hats in hand" looking for an adjustment. That is very definitely contrary to our policy, and the sliding scale was devised to automatically take



**HENRY NATHANSON**  
Head of Regal Films, MGM's  
Canadian outlet.

care of an adjustment. So far as flat rentals are concerned, we can have no knowledge of the results unless we are informed, and we are prepared to rectify any unintentional error made by reclassifying the picture immediately when authentic facts justifying it are presented.

9. Our branch and district managers have authority to adjudicate what appear to be unintentional errors; they can when justified adjudicate any business contracts.

10. We do not want, much less expect, any unfair terms or advantages.

11. Our policy of fair dealing will be carried out in the future as in the past.

12. We do not exact as a policy, home office approval or reclassification or adjustment in terms when presented with facts.

13. It is not necessary for our customers to come or write to New York for relief, but if it is not granted where absolutely justified they are invited to lay their case before us for consideration and attention.

14. For some time we have

been cognizant of the problems of what we term the sub-subsequent runs. Our definition of this type of operation is a theatre following the key runs in a zone located generally within the corporate limits of a metropolitan city, not necessarily the second run in a city but those which follow the key or first runs in individual zones. Hence, for this type of run and for this type only, we will offer the pictures sold in a group on a basis whereby those who desire can lease such pictures in the top brackets on a flat-rental basis. This will be optional at the time of negotiation. It must be understood that where flat rental in this direction is desired it is not contemplated to offer pictures in this category at bargain prices; we do not intend to price our pictures below that which we believe our top bracket justifies, neither will we ask premium prices for the privilege of playing flat rental versus percentage. We want only the proper terms. We, of course, prefer to play on a participating arrangement with this type of run, as well as all other runs, but because of conditions as they have been reported to us and because of our desire to cooperate with our customers, we will in such cases where this type of exhibitor so desires, offer all of our pictures sold in a group on a flat rental basis.

15. As to News of the Day, short subjects and trailers, each unit must stand on its individual merit and be priced accordingly. There will be revisions upward or down, depending upon the situation involved, and precedent is not the determining factor. Present-day conditions only should govern. Under no circumstances will we tolerate, much less sanction, the leasing of feature attractions as a condition of buying either one or all of these units. We repeat, each unit must be offered and negotiated for independent of the other and in no way made part of any negotiations for any other product. Weekly payment plans are not acceptable.

16. Proposed new theatres are not to be given assurance of any specific availability, and we will not negotiate for representation in such theatres until they become a reality, and then only for such a run and product as is then available.

17. Every effort possible is to be made to avoid arbitration and by "effort" we mean, as you have previously been advised, that you are to try your level best to adjudicate differences before they reach the arbitration stage. District and sales managers' aid is to be requested by branch managers where needed and, if necessary, the matter should be brought to the attention of the general sales manager.

18. Runs or accounts are not to be changed, nor applications even signed, until after complete facts are first submitted to the general sales manager through the district and sales manager, and then such proposed changes are not to be acted upon until proper authority to do so has been received from the general sales manager.

19. Complete support is to be given to War Activities Committees in all of their undertakings, and gratis pictures or participation in any wartime activity is not to be given except when it has the endorsement of the War Activities Committee or the home office.

**NFB**  
CANADA  
*The National Film Board presents*

**The WORLD in ACTION**  
AUGUST RELEASE:-

**FOOD**

*The SECRET of the PEACE*

AVAILABLE THROUGH  
**UNITED ARTISTS CORPORATION**



## NFB Reel Paced V-J Headlines

The dramatic suddenness of the end of the war, following close on the heels of the use of the atomic bomb and the Soviet declaration of war upon Japan, leaves the world breathless—unable to believe that the tenseness of war strain is gone.

Waiting in almost every theatre in Canada for release with the announcement of final victory was the National Film Board's "The War Is Over", first film on the subject to be released in Canada. The film reminds Canadians that the end of the bitter struggle has really come, and with it the need to look forward constructively to this era of peace.

Second in swiftness of production only to "Salute To a Victory", the Film Board's V-E Day film which was produced completely in little more than 42 hours, "The War Is Over" was only 60 hours in the making.

Producer Nick Balla and about 14 men and women worked tirelessly straight through from 6 p.m. Friday, August 10th, when Canadian Government Film Commissioner John Grierson gave the "Go ahead" signal, to the following Monday, when the last words of the commentary were recorded on the finished film by Lorne Greene, well-known Canadian radio commentator, and the film rushed to Toronto laboratories for printing and distribution to hundreds of Canadian theatres. Both English and French versions were prepared and sent across the continent.

During the sleepless hours in the accelerated tempo of production caused by the sudden signs of an abrupt ending to the war, producers, script writers, laboratory workers, negative cutters—all the staff required for the creation of a film, worked on a split-second timing schedule which functioned smoothly in spite of the intense, concentrated work.

## E. Baker, Montreal Theatre Owner, Dead

Edward Baker, owner of the Gayety Theatre, Montreal, died recently at the Jewish General Hospital in that city. He was 42 years of age.

He was well-known in Montreal sports circles and 25 years ago he was popular as Kid Baker, featherweight boxer.

Surviving him are his wife, formerly Inez Untermeyer of New York, two sons, his mother, three brothers and four sisters.



## Takes and Mistakes

Major George Lait, INS correspondent and friend and comrade of the late Ernie Pyle, was in town for the local showing of "G. I. Joe." He spoke to the Uptown audience at night. In the afternoon he was guest at a luncheon in his honor, at which Charlie Chaplin presided. Local radio, press and industry men heard tell in informal fashion about his experiences . . . Mervyn Goldstone, after a couple of years in the RCAF, is back from overseas, where he left about ten pounds . . . British publicity is filtering in. We have some good stuff from Jack Griggs, Pathe pub director, who is currently boosting Anton Walbrook in "The Man From Morocco," which shapes up like a swell adventure film . . . For breaking all existing records at the Capitol, Calgary, Lassie and Laddie, through an ad in the Albertan and Herald, thanked all the local Lassies and Laddies . . . Doug Patterson, manager of the Royal, North Bay, was married recently to Thelma Chapman. The young lady is a nurse . . . When the new 16 mm. situation in Parkhill was opened the local paper carried quite a story and the mayor made a speech. Nothing small-time about 16 mm. any more. They just do big things on a smaller scale, that's all.

\* \* \*

## They Milked the Cow

(From The Steelworkers and Miner, Sydney, N.S.)

TEN men who were financiers chipped in ten dollars each and bought a fine cow that gave ten gallons of milk every day.

The milk was divided at night and each man received one gallon as his share.

Soon the neighbors far and near heard about the wonderful cow and said to one another: "Think of getting a whole gallon of milk every day. What a wonderful return on a ten-dollar investment. I wish I had a share in her."

When this tale was repeated to the ten men, they held a meeting and one of them said, "Let us give these people what they want. Our shares in the cow cost us ten dollars each, and we can sell other shares at the same price."

So they went to a printer and obtained one thousand sheets of paper bearing the legend: "One share in the cow." Then they sold 500 of these shares at \$10 each, which brought them \$5,000, and divided the other 500 among themselves as their reward for being smart.

Each man of the ten now had 51 shares, whereas in the beginning each had but one.

But one of the ten began to worry.

"Look here," he said, "Every fellow who bought a share in this cow will expect a gallon of milk tonight, and the cow gives only ten gallons. When the milk is divided into one thousand and ten parts these new shareholders won't get a spoonful. Shares will drop to nothing. We'd better unload while we can."

So the ten men went out on the street to find investors and each of them sold the fifty shares that had been awarded to him, and thus they obtained a second \$5,000 to divide among them.

But now night was drawing near and again one of the ten began to worry.

"There will be a row at milking time," said he. "Hasten abroad and persuade each of the shareholders to sign a proxy, which is a joker authorizing you to cast as you think best the vote to which his share entitles him. Then return with the proxies and we shall do some voting."

At twilight the men met at the barn, and in their hands were 1,000 signed proxies to represent the absent shareholders. And the ten were entitled to vote in their own right, for each still held his original share.

"Now," said the one who did the talking, "We must organize. This company needs a president, a treasurer and eight vice-presidents. That gives each of us a job. And since there are ten of us and the cow gives ten gallons, it is moved and seconded that each of us receive a salary of one gallon of milk per day. All in favor say 'Aye'."

The motion carried without a dissenting vote.

And then they milked the cow.

## Columbia Stages Book Contest

A United Services Book Contest, open to all past and present members of the armed forces of any of the United Nations, and offering in excess of \$66,000 to the winner, was announced recently by the three companies jointly sponsoring this literary event: Thomas Y. Crowell Company, American book publishers, George G. Harrap & Company, British book publishers, and Columbia Pictures Corporation, international motion picture producers.

The prize, an outright sum of \$6000 (plus usual book royalties on the American and British editions) and film rights which could total \$60,000, will be awarded to the most suitable book-length manuscript on any subject, either fiction or nonfiction, received on or before June 30, 1946. Arrangements already have been made for editions of the prize-winning book to be published in six foreign languages.

The purpose of the United Services Book Contest, which will run at least two annual periods, is to discover literary talent from among the armed forces (including the women's reserves and the merchant navies), but if for any reason the judges appointed by the sponsoring organizations fail to find a writer worthy of the award, the outright prize money will be divided into six United Forces Book Fellowships of \$1000 each and will be awarded to the most deserving contestants, to aid them in producing or completing their work. This is a unique feature among literary prize contests.

The United Services Book Contest was made possible partly through the close association that has existed between Crowell and Harrap for more than fifty years.

Complete details, rules, and entry forms may be obtained from Thomas Y. Crowell Company, 432 Fourth Ave., New York 16, N. Y., or George G. Harrap & Company, London and Sydney, Australia, or Columbia Pictures Corporation, 729 Seventh Ave., New York 19, N. Y., and Columbia Square, Hollywood, Calif.

## Czechs Nationalize Movie Industry

The movie industry in Czechoslovakia was nationalized recently with the signing of a decree by President Benes. All phases of the industry, production, distribution and theatre operation and ownership, become state enterprises under the act.



# NOB

IN TECHNICOLOR

# THE



Watch date after date hit the  
"IMPORTANT MONEY"

Motion Picture Herald predicts  
for the new sock from...



GEORGE

RAFT



JOAN

BENNETT



VIVIAN

BLAINE



PEGGY ANN

GARNER

with ALAN "Falstaff  
Openshaw" REED

Directed by  
HENRY

Produced by  
ANDRE

HATHAWAY · DAVEN

Screen Play by Wanda Tuchock  
and Norman Reilly Raine · From  
a Story by Eleanore Griffen



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